

The PHONO GRAM

NINETEENTH NUMBER

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List of New Records, pages 15 & 16

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**TALKS WITH PHONOGRAM READERS FROM
THE VIEW POINT OF AN EXHIBITOR.**

By W. H. SEDGWICK.

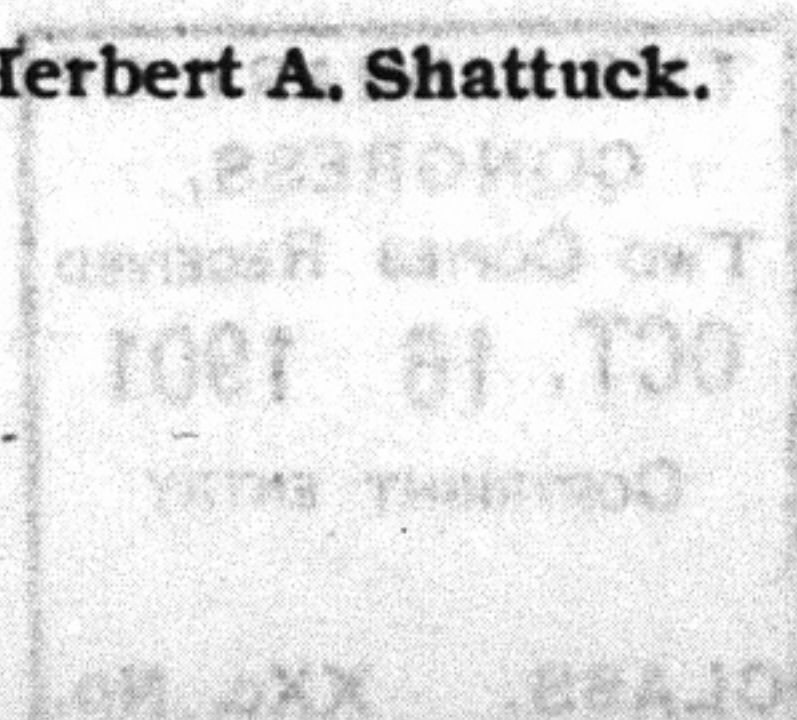
From my experience in giving entertainments for the past ten years with the Edison Phonograph, I have gathered many amusing items and incidents, which I know will prove of interest to you.

The view I take is, that no two persons have the same idea of the use of the Phonograph. Some think all it is good for is as a means of passing an idle hour, without a thought of the scientific principles of the machine. They accept it as a matter of fact that it is a machine that talks and sings, and gives them band and orchestra music, and they are content to let it rest there. There are others who seem to think it merely an expensive toy and almost beneath their dignity to listen to it. Still, I have seen these same people, when they thought they were unobserved, listening to its music, which shows they were not sincere.

While advertising in a small country place I stopped at a store to put up some posters, when one of the idlers made the remark that he had rather spend the money for beer. From his appearance I thought what he said was probably a fact, but during the course of the entertainment, hearing a slight noise at the window, I saw my friend of the day before with some of his fellows enjoying the music.

There are others who really enjoy the Phonograph and make no secret of it, and who would go miles to hear one. There are still others who admire the machine because, in their estimation, there is an element of mystery connected with its working.

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There are others still, who are simply **CRANKS** on the subject. They not only enjoy the music, but they like to study out its principles, and how to obtain the best results. They literally eat, drink, sleep, breathe and talk nothing but Phonograph, and to the latter class I must confess, your humble servant belongs.

In a conversation one day, with one of the most prominent Phonograph dealers up State, he told me that two-thirds of the people who bought machines would not take the recorder, and that he had them left on his hands. When asked why, they said it wasn't of any use to them. "Why," said he, "you could not give them away to some people."

Now, right here, I would like to ask a question. How many Phonograph owners really use their recorders? Now, bear in mind, I do not mean in a careless, haphazard manner, but carefully, systematically, and intelligently, always looking for best results.

There is a wide field to be covered in the art of record making—a deep fascinating study—always bearing in mind that practice makes perfect. The reason people do not wish to use their recorders is because they do not understand the method of making good records, and they will not take the trouble to investigate the subject.

It has always been a source of amusement to me to watch the different ways people have of singing, or talking to the machine. Some seem to think they must shout in order to make an impression, while others will use a tone hardly above a whisper, and then wonder why their record was not a success, and condemn the recorder for their own shortcomings.

A very common mistake of the majority of people is that they see no difference between an Edison Phonograph, and a Columbia Graphophone, and you cannot make them understand the difference. Sometime ago I read an article in a daily paper, probably inserted by some representative of the Columbia Company, claiming the Graphophone as the only machine worth having, and that all others were simply ideas taken from their model, and though they were called Phonographs, were really Graphophones. I, myself, think there is room for an argument on that point. I know it would take more than their testimony to convince me that such was the case, but as competition is the life of trade, I suppose we must not judge them too hastily.

Did it ever occur to you that you could use your Phonograph as a means of divine worship, in your own house, in bad weather, if you live at a distance from your church? If not, I will tell you how I manage to hold service. First, I play Vesper Service, by Edison Quartette, (being very careful not to give the announcement on any of the records)—then, The Lord's Prayer, by W. F. Hooley, at the end of which I read the notice of meetings to be held during the week, text of both morning and evening discourse, and the words, "The usual offering will now be taken." This I follow with the duet, "The Lord Is My Shepherd," by Miss Spencer and Harry MacDonough, then a violin solo, "Come All Ye Faithful," 7732. I follow this with one of Moody's sermons, ending with, "O Shining Light," by Edison Concert Band. Try this combination and you will be more than pleased with it.

From the year 1900 to the year 1901, the records for the year 1900 were not numbered and the records for the year 1901 were not numbered.



Y



Y is for YOWL

Let out by the pup

Note his look of surprise

As he humps himself up.

"His Master's Voice?" May be!!

POINTS PERTAINING TO THE USE AND CARE OF THE EDISON PHONOGRAPH.

(Commenced in December number.)

By C. W. NOYES.

CHAPTER VIII.—*More about Record Making.*

The success of making records depends greatly on the recorder and its adjustment. It must be adjusted to suit the particular kind of record you intend making. The glass diaphragms are made in sizes ranging in thickness from .003 to .009. of an inch. Now if you desire to make a loud record your glass must be sensitive enough to vibrate the sapphire point sufficiently well to cut the indentations deep and full, but if it is too sensitive, it will not



Fig. 1. "Free from blast."



Fig. 2. "Blast y."

make a loud clear record, as it will blast or over-vibrate on the strong tones. A blast or over vibration is caused by the glass being so sensitive that it allows the vibrations to jump the recording point clear off the surface of the record. You can determine a blast in a record with the naked eye as it will show where the point leaves the surface of the record. Fig 1 shows indentations which are free from

blast and Fig 2 indentations which are blasty. You will notice in Fig. 1 the indentations are connected one to the other by the track or line which the recording point cuts on the surface of the cylinder. In Fig. 2 you will see that the indentations are separated and there is no line or track connecting them. This is where the point has left the surface of the cylinder and has not cut between the indentations. Therefore when the reproducing point reaches these indentations it comes in contact with the sharp edges and jumps clear of the surface, causing the glass to vibrate from other sources than the indentations of the record and this causes the foreign sound or blast.

If it were possible to so construct a recorder that the recording point was absolutely free to cut the indentations given it by the vibration of the glass diaphragm, making it impossible for the point to jump off the surface of the cylinder, the question of recording sound perfectly and easily would be solved. This problem has afforded the Phonograph experts much study and experiment but as yet remains to be solved.

Sometimes by adding an additional weight to the recorder the point is held to its work to better advantage. This weight should be cemented to the recorder weight and should not be too heavy or it will draw the glass diaphragm to a tension or strain and this will greatly interfere with its free action.

It is advisable for the beginner to get the latest style Edison Recorder. This differs from the old style in the fact that the glass is set into the weight itself and the recording point is held in a setting or arm which connects with the center of the glass diaphragm and is braced to the outer edge of the glass. By using this peculiar shaped arm

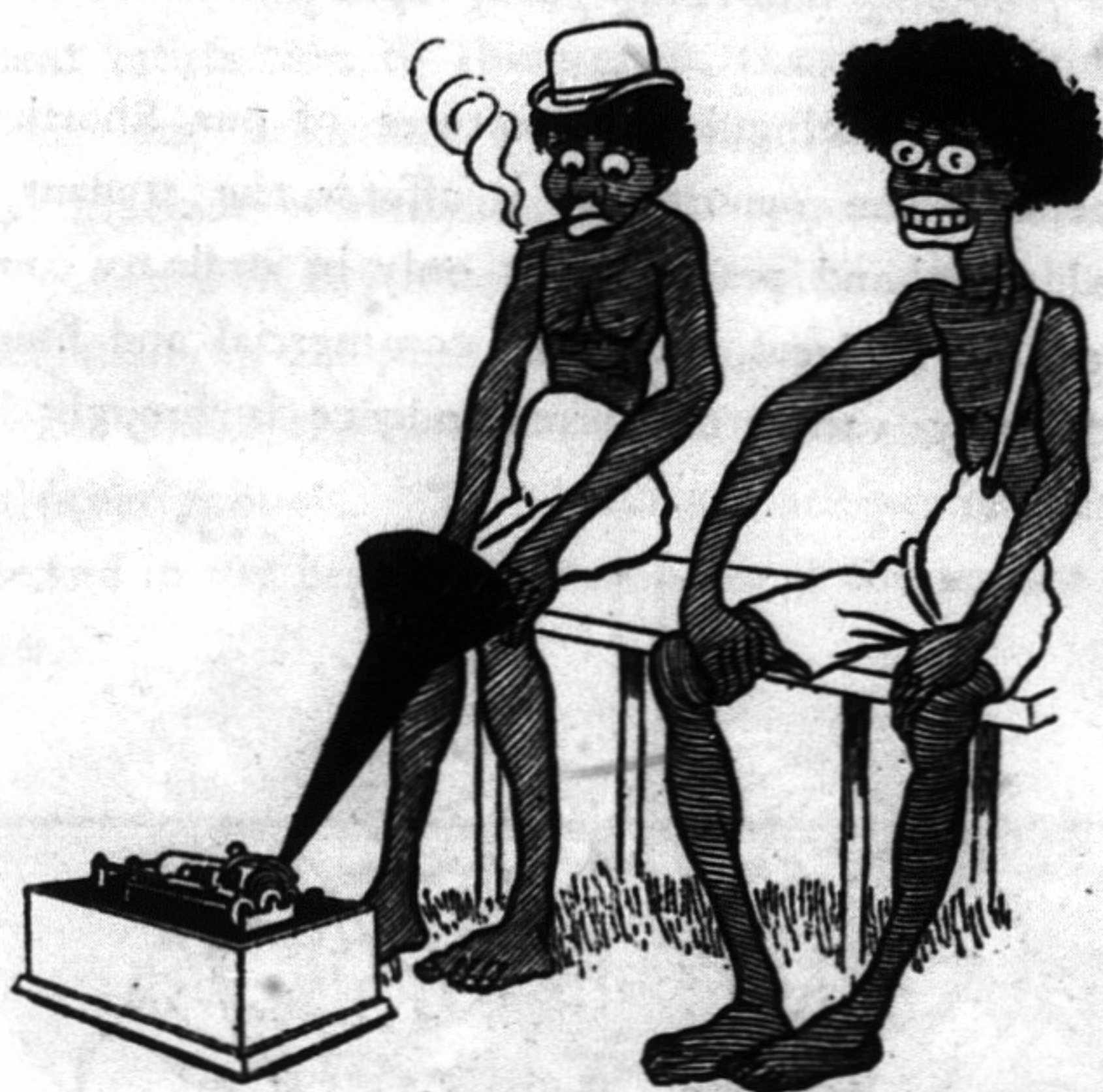
and having it connected both the center and outer edge of the glass, the strain on the glass caused by the cylinder revolving, and pulling on the recording point is done away with and the glass is free to act in the direction of the vibrations only.

This recorder is now included with all style Phonographs except the Gem. If it is purchased separately the price is \$5.00 and it may be obtained from any dealer. When this recorder is used, it is possible to use a more sensitive glass than could be used with the old style and therefore the result is a louder record.

As the beginner will have only one recorder to work with, (and not a number which he might adjust for different classes of work) it is advisable to adjust the recorder for *all* work and to do this he must experiment with the different thicknesses of glass diaphragms until he strikes a happy medium. It is hardly possible for the writer to tell exactly what size to use as different conditions prevail for different work; but for the old style recorder it is generally found that a number 6 (or .006) glass is the best to use and the new style recorder can use a number $4\frac{1}{2}$ (.0045) or 5 (.005). In the new recorder care should be taken that the sapphire arm is firmly cemented to the glass at both the center and outer edge. It is also important that the recording point should be set at the exact center of the glass; for if it is not in the center, it will cause the point to jump just as a slate pencil will jump when held perpendicular and run across a slate. Stratena should be used for cementing the arm to the glass, and this will also serve for cementing the glass into the recorder weight.

(To be Continued).

Z

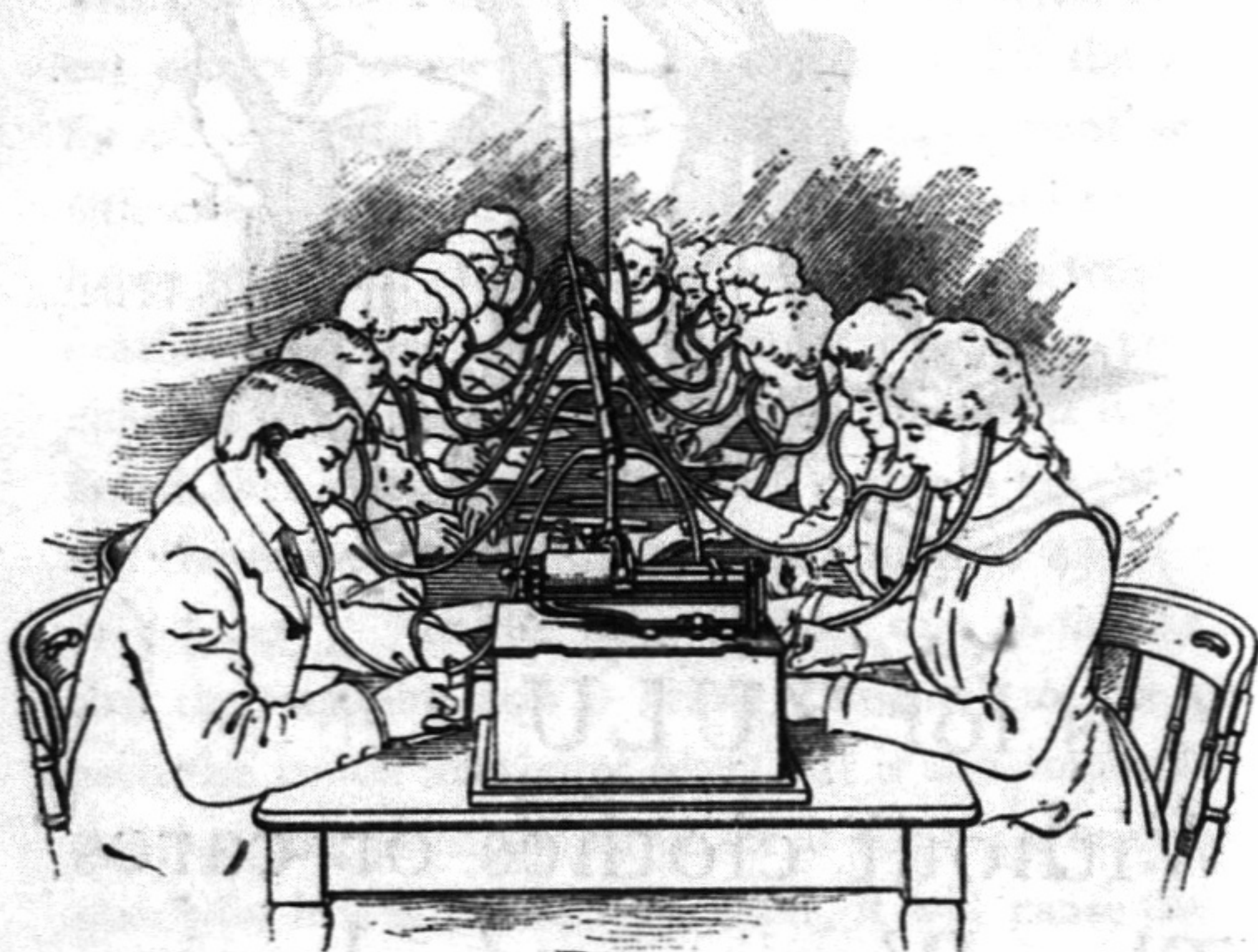


Z is for ZULU
Without clothes or cares
The *Phonograph* pleases
Them all with its airs.

THE PHONOGRAPH IN A BUSINESS SCHOOL.

[The Editor is indebted to the courtesy of Mr. F. B. Moore, President of the RIDER-MOORE & STEWART SCHOOLS OF BUSINESS, of Trenton, N. J., for the matter and illustration used in the following interesting paragraph.]

One of the distinguishing features of our Shorthand departments is the opportunity it affords the student for extended shorthand practice, not only in ordinary correspondence, but in legal, technical, commercial and literary work. Every variety of correspondence is brought into



A CLASS IN SHORTHAND TAKING DICTATION FROM
AN EDISON PHONOGRAPH.

requisition with a view of developing a higher order of speed and skill in writing shorthand. And the success of the department justifies the belief that no similar school in

these sections, however pretentious its claims, affords the same superior facilities in this direction. Students who had completed their course of training in other shorthand schools, and who desired further opportunity to develop their speed, have time and again availed themselves of the superior advantages offered by these departments, and with eminent satisfaction to themselves, thus emphasizing the fact that our departments are distinctly first-class. We believe that our attainments in this respect are superior to those obtained in any other similar institution in the East; in fact, many of our pupils are now operating the machines at almost double the rate of speed of those students coming from other schools. The leading machines of the latest make and in the best of condition are at the service of the learner.

HOW A PHONOGRAPH HELPED THE AUCTIONEER.

Wm. E. Taylor, the energetic auctioneer, is busy again with one of his cheap land booms. He had a new feature this time to draw the crowds, having engaged a moving picture machine and a Phonograph. The entertainment was given Saturday evenings on the property he was selling, on Washington Avenue, near Geo. Seiss' hotel, a portion of the First Ward, where events of this nature invariably draw largely.—*From the Hackensack Record.*

?? HIS MASTER'S VOICE ???

Editor of THE PHONOGRAM :

I have noticed in the magazines for this month a very clever advertisement of a talking machine, in which a little fox terrier is sitting in front of a horn with his ears cocked up very knowingly, "listening to his master's voice."

Now, as a lover of the Phonograph, I do not understand this picture : perhaps you can explain it to me. I have always understood that the Gram-o-phone, the machine he is listening to, would not make records, and if you wanted to have a record made you had to go to a specially equipped laboratory, at the Company's headquarters. Since this is the case, I wonder how "his master's voice" happened to get on the record. All of the flat records I have ever heard, have such a hissing, sissing, scratching sound, caused by the needle, that it is a wonder that a dog, or even a man, could distinguish a voice.

Now, with the Phonograph it is entirely different. All I have to do is to take a blank cylinder, which costs me 25c and inside of five minutes I can make, right in my own room, a record that is very easily recognized as my voice. I don't think that there is a disc machine made that is "in it" with the Phonograph.

Yours very truly,

HENRY G. BROWNING.

One half the fun of owning a Phonograph is making your own records.

—OPENER.

The PHONOGRAM

SUBSCRIPTION THIRTY CENTS A YEAR
SINGLE NUMBERS, FIVE CENTS

Published by HERBERT A. SHATTUCK
at NUMBER 135 FIFTH AVENUE, NEW YORK CITY

NOVEMBER NOTES.

¶ *Dear Editor:* Now that the NEW REPRODUCER is an assured fact, I will await its coming-out very patiently, as you advise me to in your letter. As long as it is louder (and doesn't scratch the way the disc-record sound-box does) I shall be satisfied. The pointers you give me are worth many times over the cost of becoming a Member of The Order of the Phonogram. Such advance information is certainly more than a "Theoretical Advantage" mentioned on the Certificate of the ORDER. It is worth the whole price of admission to be "put next."

JOHN WRIGHT,

Hackensack, N.J.

¶ With this issue of THE PHONOGRAM, the alphabetical series of jingles comes to an end. The closing words of the *Z is for Zulu* rhyme "The Phonograph pleases them all with its airs," are the gospel truth. Neither this nor the last century has produced an instrument which has given so much amusement to young and old alike. These jingles have pictured the Phonograph in twenty-six different phases of usefulness, but they do not represent by any means all of the uses to which the Phonograph can be applied. If our alphabet contained four hundred letters like the Chinese, I believe we'd find the supply of fitting rhymes would still not be exhausted. Back numbers containing Jingles can be had of the Publisher for five cents each (excepting Nos. 1 and 4): or Bound Vols. I II III, for \$1.00, 60 cents and 60 cents respectively.

¶ The first talking machine was the Phonograph.
EDISON'S Phonograph.

It became known the world over.

It amazed and delighted thousands.

Then came imitators; "Grams," "Graphs" "Phones."
Cheap in construction.

Playing rough and scratchy records.

Each calling itself by a name similar to the Phonograph.

Is it any wonder that many people are deceived by these
imitation talking machines?

Is it any wonder that people judge EDISON Phonograph
records by the rough and scratchy records of imitators?

The EDISON Phonograph easily leads them all.

It is better than cheap talking machines that play wax
cylinders, because of the solid way it is made.

It is better than disc machines, because EDISON records
are not scratchy.

EDISON records are as smooth as wax.

EDISON Phonographs are better than disc machines, be-
cause every one can make Phonograph records.

A child can make a Phonograph record.

A Business man can make a Phonograph record, when he
talks to the Phonograph instead of to a Stenographer.

A Professor can make a Phonograph record, combining his
knowledge with his voice on its smooth surface.

Especially adapted to language study.

Especially adapted for home amusement.

It does exactly what it has always done.

If you have been disappointed in talking machines, it is
because you did not buy an EDISON.

Remember the name of THOMAS A. EDISON is on
every Phonograph. None genuine without it.

¶ The point is raised by music lovers that the Phonograph is "only a machine."

Very good, but it is perfect reproducing machine.

It is not our fault if you have heard cheap music, poor music, vulgar music, on the "Graphs," "Grams," and "Phones" that imitate the Phonograph.

Here is a list of musical music for the music lover.

De Beriot's 6th Air.	Violin
Selections from "The Strollers"	Orchestra
Bridal March from Lohengrin	Band
Nearer, My God to Thee,	Male Quartette
Blue Bells of Scotland	Clarinet
Grand March from Tannhauser	Band
Hallelujah Chorus, from Messiah	Band
Mendelssohn's Cradle Song	Cornet
Lead Kindly Light,	Male Quartette
Schubert's Serenade	Band
Selections from Somnambula	Band
Raff's Cavatina	Violin
Gounod's Serenade	Cornet
Rubenstein's Melody in F	Violin
Chimes of Normandy	Orchestra

And many, many others.

All rendered with artistic feeling and true expression.

Who shall say that the Phonograph is not a purveyor of music?

Send for an EDISON catalogue at once.

NOVEMBER EDISON RECORDS

Two Old Time Favorites

The late President's Favorite Hymns.

7267	Nearer, My God, to Thee	Male Quartette	EQ
7625	Lead, Kindly Light	" "	EQ
7955	Bay State Quickstep	Banjo solo	O
7956	If I Only Had a Dollah of My Own	Coon song	Co
7957	Vaudeville Whistling and Monologue Specialty	With imitations	Bel

(Continued from page 15)

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|-------|---|------------------------|
| 7958 | Uncle Josh Weathersby playing Golf | recit Stw |
| 7959 | Selection from King Dodo | Orch. P |
| 7960 | The American Billionaire, De Wolf Hopper
in Weber & Fields', "Hoity Toity" | Sta |
| 7961 | Characteristic Baby Polka, with imitations | Band E |
| 7962 | Medley March from Rogers Bros In Wash. | Orch. P |
| 7963 | Medley March from Hoity Toity | Orch. P |
| 7964 | Baby and I | Male duet Har & Sta |
| 7965 | De Pullman Porter's Ball, from Weber &
Fields' Hoity Toity, Comic song | Q |
| 7966 | Mrs. Carter | Comic song Fa |
| 7967 | Neapolitan March 'A Frangesa ! | Band E |
| 7968 | Minnie-ha-ha ! Serio-comic song by the writers
of Good-bye Dolly Gray | My |
| 7969 | The Wedding of the Reuben and the maid,
from Rogers Bros in Washington duet | Co & Na |
| 7970 | My Own Wild Western Rose Sentimental song | Har |
| 7971 | Creole Belles Rag-time March | Banjo O |
| 7972 | Because I Love you, dear | Sentimental song Price |
| 7973 | Rozmysli si Marenko Sekstet ze Smetanovy,
Prodané nevésty | Orch. P |
| 7974 | When the Lillies of the Valley Bloom Again | Sentimental song Na |
| 7975 | When two little hearts are one, Lillian Russell
& De Wolf Hopper in Hoity Toity Duet | Miss Hickman & Mac |
| 7976 | The tale of a Bumble Bee, song from King Dodo | " |
| 7977 | Not by a Dam Side. Another Yuba Dam | Du |
| 7978 | 'Way Down yonder in the Cornfield new | My |
| 7979 | Bessie, my right hand bower | Song Co |
| 7980 | Ma Ebony Belle, negro lullaby from Rogers
Bros. in Washington | De |
| 7981 | Overture Rienzi | Band E |
| 7982 | President McKinley's last speech, delivered
at Buffalo, Sept. 5, 1901 | Sta |
| 12210 | Los Rumbros, Guaracha Cubana | Spanish V |
| 12211 | Brindis de la Caballeria Rusticana | " " |
| 12212 | Cancion de el Saltarello en la Mascote | " " |